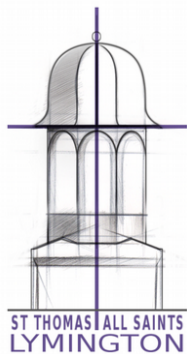


The Organ



St. Thomas Church Lymington



1831 Walker Organ

Until the early 19th century, music in St. Thomas was led by a gallery band. However, in 1831 Joseph Walker supplied a new organ, possibly his first three manual instrument, which was installed in the west end gallery of the church. The console was built into the casework and the choir stalls were placed in front of the organ.

The specification was as follows:

GREAT G to f3		SWELL Tenor C to f3	
Open Diapason	8ft	Dulciana	8ft
Stopped Diapason	8ft	Stopped Diapason	8ft
Principal	4ft	Principal	4ft
Hautboy	8ft	Flute	4ft
Twelfth	2 $\frac{2}{3}$ ft	Trumpet	8ft
Fifteenth	2ft		
Sesquialtra	III	CHOIR G to f3	
Trumpet	8ft	Stopped Diapason	8ft
		Dulciana	8ft
		Principal	4ft
		Flute	4ft
		Cremona	8ft
PEDAL G for 1 $\frac{1}{2}$ octaves in 16ft Open Wood pipes.			

1847 & 1862 modifications

Following an overhaul in 1847, the organ was enlarged in 1862, probably by Walker. Stops were added, the pedal Open Wood extended from C for 30 notes and the Great and Choir extended down to bottom C. S S Wesley gave the opening recital.

1911 Brindley & Foster Organ

In 1911, the old organ was taken down and rebuilt and much enlarged by Brindley and Foster, of Sheffield. The console is thought to be the only surviving one with all its original patent devices (which include a general crescendo pedal and two types of vent control) in working order. Indeed, it was considered so advanced at the time that it went on display in Chappell's music shop in London before its installation at Lymington.

1992 conversion

During 1992-3, Griffiths and Cooper converted the original pneumatic action to electro-pneumatic operation and the old reservoirs were replaced with Swimmers. A new pedal board was provided and a 'Principal Celestes' transformer sacrificed to make the Great Trumpet playable from the Choir.

2005 modifications

In 2005, Griffiths and Cooper returned, and the original Charles Brindley sliderless chests, which by then were proving very troublesome, were re-leathered and overhauled. In addition, the keyboards were fitted with new contacts and springs, the Swell Clarinet was made playable from the Choir, and a discreet reverser switch provided for the rather unusual 'Choir to Swell' coupler. Otherwise, the specification today remains much as in 1911, apart from the Choir Larigot, which was substituted for the Choir Open Diapason in the 1960s.

See overleaf for the current specification.

Current specification

GREAT ORGAN

1. Double Open Diapason	16ft
2. Open Diapason Major	8ft
3. Open Diapason Minor	8ft
4. Harmonic Flute	8ft
5. Flute	4ft
6. Principal	4ft
7. Fifteenth	2ft
8. Twelfth	2 ² / ₃ ft
9. Trumpet	8ft

SWELL ORGAN

10. Bourdon	16ft
11. Open Diapason	8ft
12. Gedact	8ft
13. Viola da Gamba	8ft
14. Voix Cèlestes	8ft
15. Flauto Magico	4ft
16. Principal	4ft
17. Mixture	3 ranks
18. Oboe	8ft
19. Clarinet	8ft
20. Horn	8ft
21. Contra Fagotto	16ft
22. Tremulant	

CHOIR ORGAN

23. Gedact	8ft
24. Dulciana	8ft
25. Salicet	4ft
26. Piccolo	2ft
27. Larigot	1 ¹ / ₂ ft
28. Clarinet (from Swell)	8ft
29. Trumpet (from Great)	8ft

PEDAL ORGAN

30. Contra-Bass	32ft
31. Open Diapason	16ft
32. Violone (from Great)	16ft
33. Soubasse	16ft
34. Bourdon (from Swell)	16ft
35. Flute	8ft
36. Cello	8ft
37. Bassoon (from Swell)	16ft

COUPLERS

1. Great to Pedal
2. Swell to Pedal
3. Choir to Pedal
4. Choir to Great
5. Choir to Swell*
6. Swell to Great
7. Swell Octave
8. Swell Sub-Octave

SOLO TRANSFORMERS

(to manuals 1, 3 and Pedal)

1. Flute Solo
2. Oboe Solo
3. Horn Solo

TRANSFORMERS

(to Swell and Pedal)

1. Viola Cèlestes
2. Flute Cèlestes
3. Woodwind
4. Orchestra
5. Chorus
6. Reeds
7. Flues

MANUAL TOUCHES

(pistons) to Great Organ

- | | |
|-----------------|-----|
| 1. Diapasons | 8ft |
| 2. Flute Solo | 8ft |
| 3. Flute Solo | 4ft |
| 4. Trumpet Solo | 8ft |
| 5. Negative | |
| 6. Compound | |

PEDAL TOUCHES

1. Bourdon
2. Soubasse and Flute
3. Add Violone and Cello
4. Full
5. Negative

CHOIR TOUCHES

1. Dulciana
2. Add Gedact
3. Add Salicet
4. Add Piccolo
5. Negative

ACCESSORIES

1. Grand Choeur (stop giving full organ effects with couplets etc)
2. Free Pedal (stop cancels pre-set pedal for solo transformers)
3. Free Accompaniment (stop cancels pre-set accompaniment for solo transformers)
4. Balanced Swell Pedal
5. Reversible Great to Pedal
6. Reverser switch to enable Swell to Choir coupling*
7. Five Composition Pedals to Great and Pedal
8. Five Composition Pedals to Swell
9. General Crescendo Pedal (with indicator panel and hitchdowns for Swell/Pedal and Great/Pedal)
10. Indicator panels (x3) for Great, Pedal and Choir touches